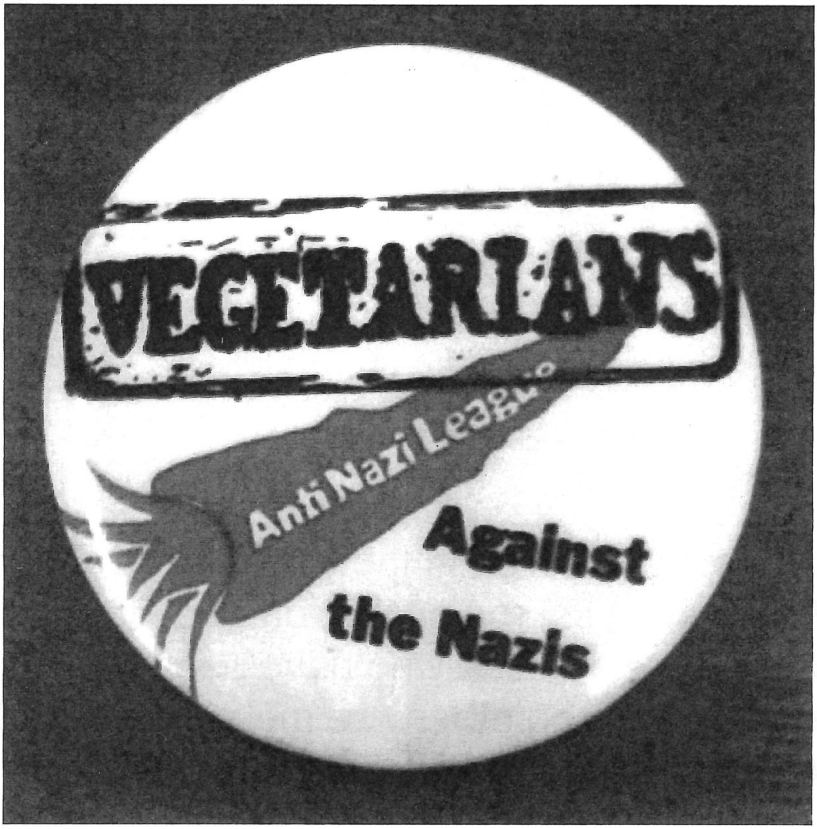
Not to Attach Any Fixture:

A Social History of Blu-Tack
and its Uses and Abuses Among
Members of the Renting Classes,
With Slides and Commentary



Dexter Fletcher

$5

1.

SLOW!

SLIDE 1. (TITLE)

Welcome to today's presentation, Not to Attach Any Fixture: A Social History of Blu Tack and its Uses and Abuses Among Members of the Renting Classes, With Slides and Commentary.

1. (TITLE)

Since its invention in the early 1970s, Blu Tack has been a source of comfort and strength for the renting classes who have used it to decorate, repair and otherwise make habitable their disintegrating, overpriced homes.

Not to Attach Any Fixture:

A Social History of Blu Tack and its Uses and Abuses Among Members of the Renting Classes, With Slides and Commentary

2.

Blu Tack is among the many tools that people already use, and will continue to use, in order to negotiate the social crisis of a class society.

2.

Not to Attach Any Fixture: A Social History of Blu Tack and its Uses and Abuses Among Members of the Renting Classes, with Slides and Commentary, will explain Blu Tack's history and significance to a lay audience.

5: CHAPTERS

- The Story of Blu Tack
- New Times, Blu Tack Times
- Not to Attach Any Fixture
- Blu Tack and the Existing Crisis
- Blu Tack: A Design For Life
- The Dialectic of Blu Tack

3.

SLIDE 2. (CHAPTERS)

We will start with a short chronicle of Blu Tack's invention and its concurrence with the rise of neoliberalism.

3.

We will analyse Blu Tack's contemporary significance in the lives of renters, in the context of Australia's current housing crisis.

4.

We will demonstrate the uses and also the shortcomings of Blu Tack.

4.

We will explain the dialectic of Blu Tack.

5.

And we will conclude with an impassioned plea for social liberation via the practice of hobbies and the enabling tool of Blu Tack.

5.

In order to enjoy this lecture no prior knowledge or experience of Blu Tack is required.

The Story of Blu Tack

6.

The story of Blu Tack begins with the story of Alan Holloway, a hobbyist and worker living in Waterlooville, England, at the turn of the 1970s.

COUNCIL FLAT

3.

SLIDE 4. COUNCIL FLAT

Alan lived in a one-bedroom council flat on a typical Modernist housing estate, which was built with site-cast, unpainted reinforced concrete in an eight-story block organised into the form of a ziggurat.

7.

He had a view of the shared resident's garden, where he cultivated bulbs and other seasonal flowers.

8.

He enjoyed talking with his neighbours as they perambulated along the estate's elevated pedestrian walkways.

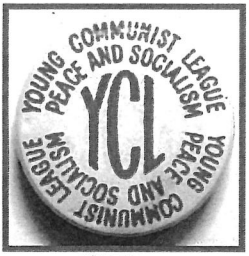
SLIDE 5. ACTIVISM

8.

ACTIVISM

Alan was an activist with the Campaign for Nuclear Disarmament, a member of the Young Communist League, and a trade unionist.

HOBBIES


YOUNG COMMUNIST LEAGUE
PEACE AND SOCIALISM
YCL
YOUNG COMMUNIST LEAGUE
PEACE AND SOCIALISM

THE BOMB
©GETTY

9.

SLIDE 6. HOBBIES

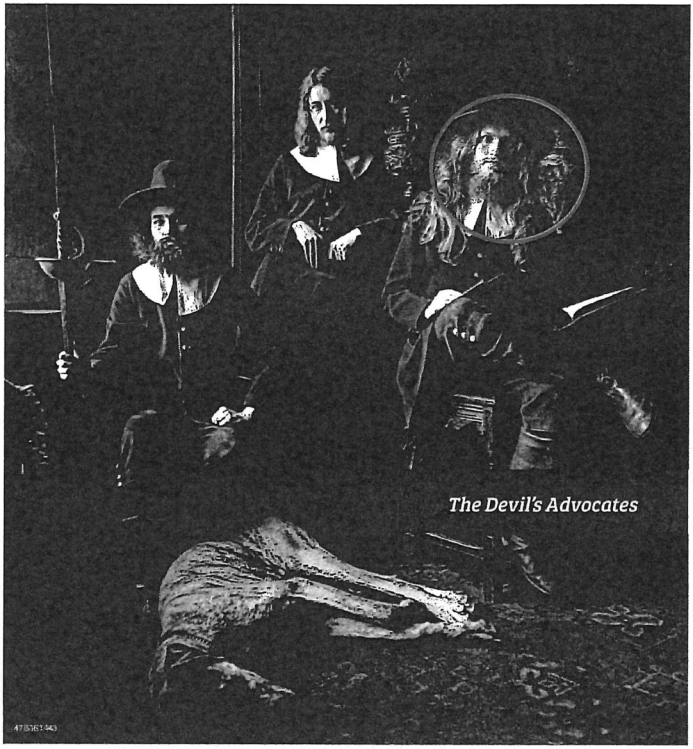
He was secretary of the local Doctor Who Fan Club and an active member of the Waterlooville Bird Watching Society.

SLIDE 7. MUSIC

9. LUTE

He played lute and jaw harp in a progressive folk band called the Devil's Advocates.

WOMEN'S LIB


The Devil's Advocates

10.

SLIDE 8. WOMEN'S LIB

He was an early supporter of Women's Liberation and subscribed to many radical journals.

SLIDE 9. DOG WALKING

ATLANTA LESBIAN FEMINIST ALLIANCE
P. O. BOX 5502
ATLANTA, GA. 30307
FEB 2 8 1997

EVERYWOMAN 51%

Every woman is our sister Vol I No 1 Issue No. 4 EVERYWOMAN Copyright 1970 July 10, 1970

In Goddess We Trust

Black Sexism

A Letter To Boys

ARE MEN PEOPLE?

Can Women's Liberation Liberate Men?

25c

SYLVIA HARTHAN

INTRODUCTION:

"Power words" are words that have an immediate impact on people. In the women's liberation movement, one of the most powerful words I know is: MEN. We toss around other words and terms, such as "oppression", "sex-object", "second-class citizen", "equality", with such frequency that they lose their impact. But the word men still hits us right in the guts. No two women in women's liberation seem to agree about "the man problem"--and no one woman seems to feel the same way

Having run the gamut of emotions about men myself, I found this new focus on the "man problem" appealing: Women's liberation will liberate men. What a dandy idea! And, like the Ecology movement, who would possibly be against it? Not even MEN!!

I set about interviewing men, asking them how they felt about women's liberation and did they feel they, too, would be liberated by the success of the feminist revolution. My intention was to write a compassionate, convincing article proving that this thesis was, indeed, the first solution to the "man problem".

But a funny thing happened

10.

DOG WALKING

He had odd jobs as a dog walker and as a model for amateur electronics magazines.

LAB

The radio that makes the most of your money.

Look around anywhere, and we doubt if you'll find a base transceiver with a power to price ratio as good as the Yaesu FT-401B. This is a radio with everything you've ever wanted for ease of operation, round-the-world coverage, and feature upon feature in both the transmitting and receiving sections including 560 watts SSB PEP, and 80 meter through 10 meter transceiving coverage. What's more, the FT-401B is backed up by a strong warranty, a nationwide dealer network and convenient service.

So if you're ready to power up to one of the world's most popular rigs, get the radio. The FT-401B. From the world's leading manufacturer of amateur radio gear.

See your dealer or write for our catalog. Yaesu Musen USA, Inc., 7625 E. Rosecrans Ave. 29, Paramount, Ca 90723.

YAESU

The radio.

11.

SLIDE 10. LAB

But his day job was as a laboratory researcher for the sealant manufacturer Ralli Bondite.

11.

One day in 1970, Alan was trying to make a new type of window sealant. He failed to do so, but he found himself with a substance that was pliable and semi-elastic.

12.

Alan realised that this strange new substance could help him to display the many flyers and pieces of ephemera that he had accumulated through his aforementioned hobbies:

12.

CND activism, the Young Communist League, trade unionism, Doctor Who fandom, bird watching, folk rock, collector of radical feminist literature, maker of dog walking advertisements, and avid subscriber to, and model for, amateur electronics magazines.

13.

After a few weeks of sticking up posters, Alan began to notice that attendance at Ralli Bondite's union meetings increased, as did membership of the local Young Communist League and the Waterlooville Bird Watching Society.

13.

When he arrived home each evening from his work at the sealant factory, Alan would open the door to his Modernist council flat and see that his walls were festooned with a colourful array of posters and pictures that represented all his favourite hobbies and interests:

14.

CND activism, the Young Communist League, trade unionism, Doctor Who fandom, bird watching, folk rock, and radical feminist literature, ~~dog walking and amateur electronics.~~

SLIDE 11. ALAN IN BLU TACK

ALAN HOLLOWAY HAD INVENTED BLUTACK!

14.

SLIDE 15

"HOLLOWAY" SLIDE

Alan Holloway had invented Blu Tack

Alan
Holloway

16.

But he didn't know it yet, nor did he realise the commercial potential of the substance he had created. What he did realise is that his adhesive had many applications in his daily life.

15.

He put up advertisements for his dog walking service at the Waterlooville Shopping Precinct, and they didn't blow away in the breeze.

17.

He attached spare plectrums for his lute to his music stand, which made rehearsals with the Devil's Advocates run more smoothly.

16.

His seasonal flower arrangements became more adventurous, but retained their shape thanks to his new, putty-like invention.

18.

He could remove lint from his clothes quickly and easily.

17.

He tacked his spare key over the lintel of his door, and it didn't fall down.

19.

He decorated his car dashboard with his collection of Doctor Who figurines.

19.

At Christmas time, when his many friends from the Doctor Who fan club, Young Communist League, Waterlooville Bird Watching Society and Devil's Advocates came for dinner, they were impressed by Alan's elaborate Christmas decorations, as well as by his many posters and flyers, which were all held in place by his wonderful adhesive.

20.

Alan's friends wanted some of this stuff too, but Alan was a hobbyist and an inventor, not a business man. He didn't he own the means of production by which to enter into large scale manufacture.

19.

Executives at Ralli Bondite had noticed Alan's growing habit of sticking his flyers and posters up at work, but they remained disappointed in his failure to produce a new window sealant.

21

However, when visiting executives from adhesive and sealant manufacturer Bostik saw Alan's workplace flyers for union meetings and upcoming Devil's Advocates gigs, they asked him how he had attached them to the wall without any pins, hooks or other visible fixtures.

20

Alan told the Bostik executives that he had attached no fixture, and showed them his remarkable invention, which left only a slight oily residue when removed from the wall.

22.

The Bostik executives talked excitedly amongst themselves and resolved to purchase the rights to develop this substance.

21.

In the true spirit of positive amateurism – which is not a failure to be professional, but a deliberate deviation from the way things are "supposed" to be done – Alan was happy for his invention to be shared among many more hobbyists than he would be able to reach himself.

23.

He had happy visions of Young Communist League members, dog walkers, trade unionists, bird watchers, women's liberationists, and folk musicians ~~and amateur electricians across the world~~ worldwide, united at last in their avocations by this mildly adhesive substance.

22.

SLIDE 12. PINK FLOYD

In 1971, Alan Holloway sold Bostik the rights to his new invention.

22.

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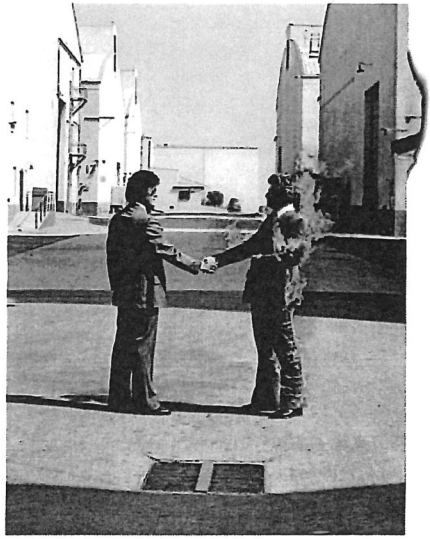


24.

SLIDE 12. PINK FLOYD

It is a little-known fact, but this momentous occasion inspired the art work for Pink Floyd's popular 1975 progressive rock album Wish You Were Here.

23.

SLIDE 13. NEW TIMES, BLU TACK TIMES

SLIDE 14. SMOKE STACKS

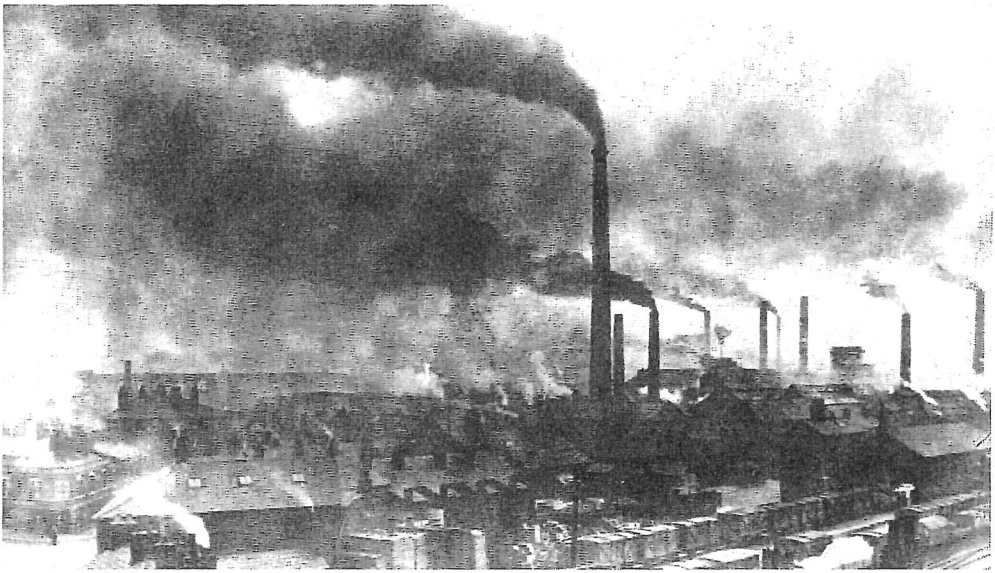
New Times,
Blu Tack Times

25.

As Bostik's manufacture of Blu Tack took off, coal mining, steel mills and car manufacturing industries were collapsing across Britain. Blu Tack became the country's last iconic primary industry.

24.

The invention of Blu Tack corresponds with the ascension of neoliberalism as the dominant ideology of governments around the world.



26.

The transfer of state-subsidised industries and publicly owned infrastructure into private hands was one of neoliberalism's key programs.

25.

SLIDE 15. QUOTE 1

As Nick Srnicek and Alex Williams write in their book Inventing the Future:

"One particularly important approach [of neoliberalism] was a political-economic strategy to link the crisis of capitalism to union power. The subsequent defeat of organised labour throughout the core capitalist nations has perhaps been neoliberalism's most important achievement, significantly changing the balance of power between labour and capital."

27.

Srincek and Williams provide a succinct description of neoliberalism as it currently manifests:

SLIDE 16. QUOTE 2

"It is widely assumed that the most effective way to produce and distribute goods and services is by allowing instrumentally rational individuals to exchange via the market. State regulations and national industries are, by contrast, seen as distortions and inefficiencies holding back the productive dynamics inherent to free markets. Today, this vision of how economics should operate is what both its critics and proponents take as a baseline. Neoliberalism sets the agenda for what is realistic, necessary and possible."

26.

Through the ideology of neoliberalism, capitalism has been able to transform even our interiority, so that we experience everything through the logic of the market.

28.

We undergo a process of reification. We are required to market ourselves as commodities, in constant competition with each other.

27.

SLIDE 17. HEGEMONY

Against the hegemony of neoliberalism, we need a counter-hegemony of Blu Tack.

29.

And we can build this counter-hegemony because the spirit of Allan Holloway, archetypal hobbyist, lives on in this mildly adhesive substance.

HEGEMONY OF NEOLIBERALISM

X

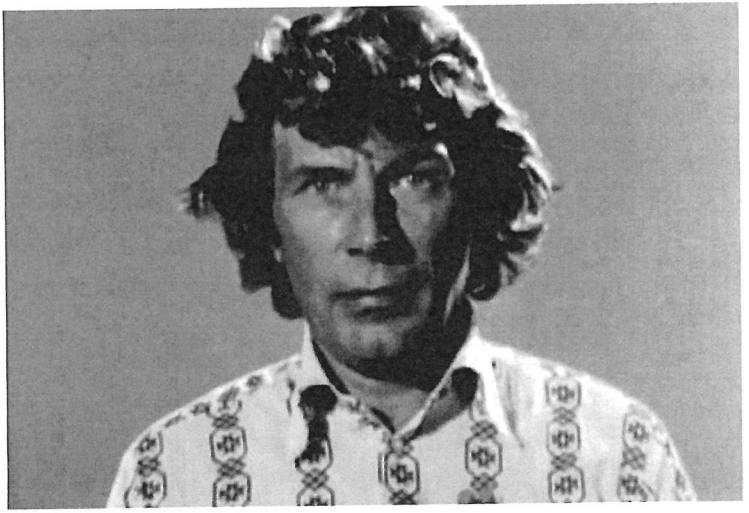
COUNTER-HEGEMONY OF BLU TACK

Not to Attach
Any Fixture

30.

In 1972, the same year that Blu Tack became available for purchase, the late revolutionary art critic John Berger (Rest in Power) observed:

John Berger: 1926 - 2017



Rest in Power

29.

ADULTS AND CHILDREN SOMETIMES HAVE BOARDS IN THEIR BEDROOMS OR LIVING-ROOMS ON WHICH THEY PIN PIECES OF PAPER: LETTERS, SNAPSHOTS, REPRODUCTIONS OF PAINTINGS, NEWSPAPER CUTTINGS, ORIGINAL DRAWINGS, POSTCARDS. ON EACH BOARD ALL THE IMAGES BELONG TO THE SAME LANGUAGE AND ALL ARE MORE OR LESS EQUAL WITHIN IT, BECAUSE THEY HAVE BEEN CHOSEN IN A HIGHLY PERSONAL WAY TO MATCH AND EXPRESS THE EXPERIENCE OF THE ROOM'S INHABITANT. LOGICALLY, THESE BOARDS SHOULD REPLACE MUSEUMS.

31.

But how is a board attached the wall? It requires a hook or fixture.

30.

SLIDE 20. LEASE QUOTE 1

Australian rental leases, however, specifically prohibit the use of fixtures, stating that a tenant is:

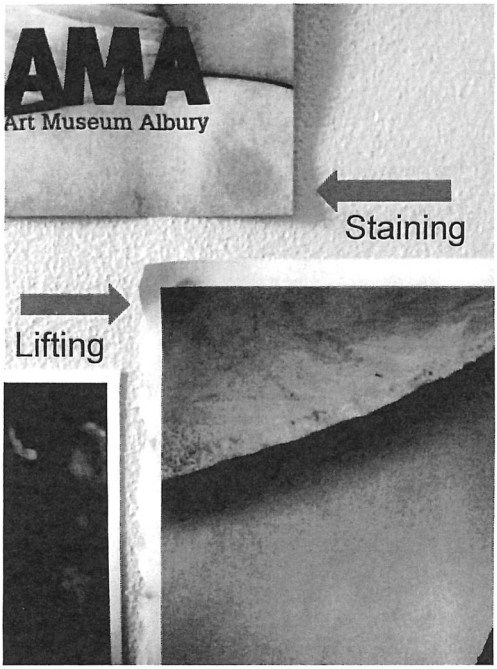
"Not to attach any fixture or renovate, alter or add to the residential premises without the landlord's written permission"

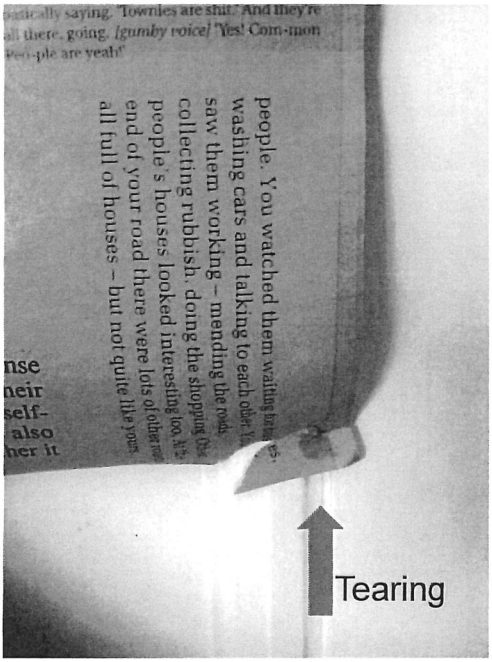
31.

Because of these rental lease clauses, generations of renters have relied on Blu Tack, and Blu Tack alone, in order to decorate their homes and display the ephemera associated with their pastimes.

33.

BUT BLU TACK DOES HAVE ITS SHORTCOMINGS


AMA
Art Museum Albury
Staining
Lifting


people. You watched them waiting
washing cars and talking to each
saw them working – mending the
collecting rubbish, doing the shopping
people's houses looked interesting
end of your road there were lots of
all full of houses – but not quite
Tearing

34.

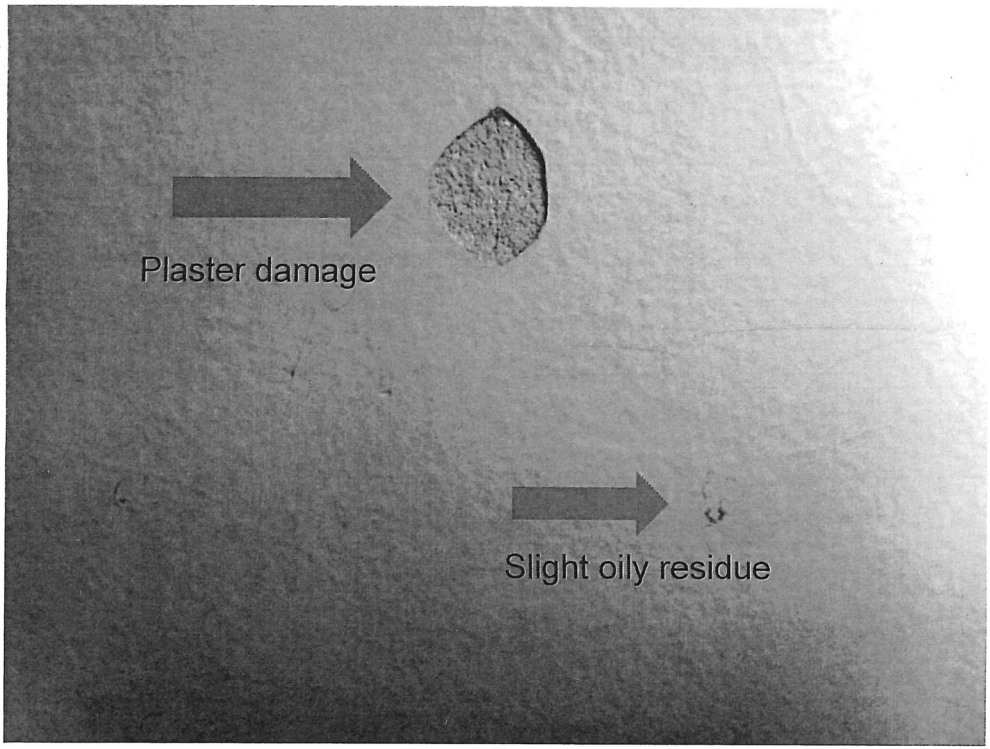
SLIDE ~~23~~. 21

Blu Tack
stains and damages posters

SLIDE ~~24~~. 22.

34.

IT DAMAGES PLASTER, AND AS PREVIOUSLY MENTIONED, LEAVES A SLIGHT, OILY RESIDUE


Plaster damage
Slight oily residue

SLIDE 25. RENTAL LEASE QUOTE 2

Because of ~~these~~ Blu Tacks shortcomings, some rental leases contain amendments that make further prohibitions:

35.

"No nails or screws are to be driven into the walls, nothing adhered and no 'Blue Tak' ~~[mis-spelled]~~ or similar products to be placed on the walls or doors without the written approval of the landlord. It is our experience that when motifs, posters and the like are removed, that paint and plaster damage occurs, and the tenant will be held responsible."

The consequence of these rules that prohibit the use of hooks, fixtures and Blu Tack is to infantilise us, and to compound that deep sense of alienation that runs through our lives.

the renter

36..

NOT ONLY DOES THE RENTER NOT CONTROL THE PRODUCTS OF THEIR LABOUR, BUT THEY HAVE LITTLE CONTROL OVER THEIR LIVING CONDITIONS.

renters

And yet, in the face of this, ~~people~~ continue to use Blu Tack in order to make the already existing crisis – brought about by class society – more bearable.

IMAGES

The following ~~case studies~~ demonstrate the uses of Blu Tack by renters in contemporary settings:

SLIDE 21. CASE STUDY 1

37.

This renter demonstrates a clear interest in housing rights and activism, with pictures of a sharehouse dinner party, a squatter right's poster, a prohibited pet cat, and gargoyles and monsters that clearly symbolise the ever-watchful landlords. All are held in place with Blu Tack.

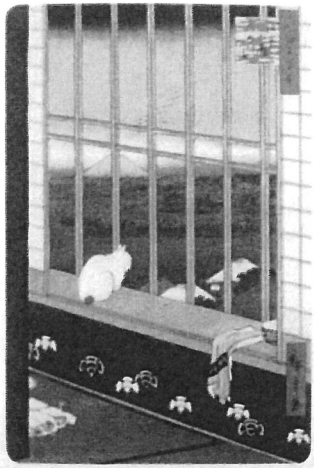
SLIDE 22. CASE STUDY 2

MADE POSSIBLE BY SQUATTING
Anarchist Bookfair After Party
Stokes Croft Riot – For an open community enquiry
HA HA, WE JUST HAD THAT, PITY IT TOOK A WEEK
HAPPY BIRTHDAY

~~This renter's~~

The expression of this renter's interest in cats and Jarvis Cocker has been enabled by Blu Tack.

~~Abdul Noor~~



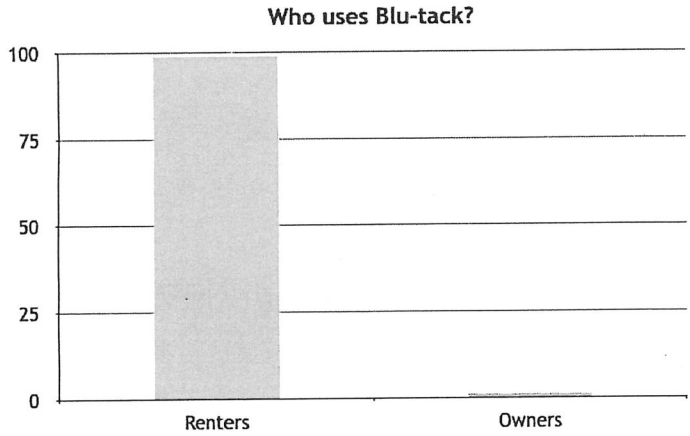
MELODY
MAKER

Blu Tack and the Existing Crisis

38.

SLIDE 27.

This chart demonstrates that 99% of Blu Tack users are renters.



The 99%

40.

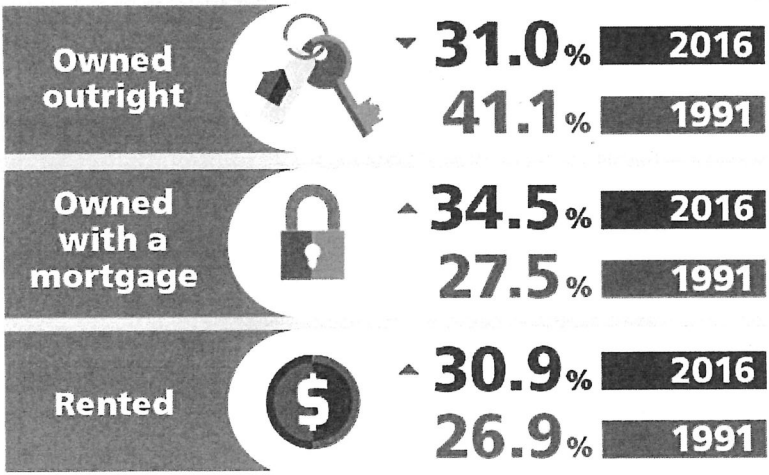
And renters in Australia are in a particularly difficult situation due to an ongoing crisis in housing affordability.

39.

SLIDE 28. STATS

The 2016 Census showed that 30.9% of Australians rent their home, an increase of 4% since 1991.

NIMUM WAGE



Source: Australian Bureau of Statistics

41.

Meanwhile, the number of houses owned outright declined 10% over the same period, from 41 to 31%.

40.

This means that one-third of Australians are renters, and the majority of renters on minimum wage or receiving government payments are in rental stress.

42.

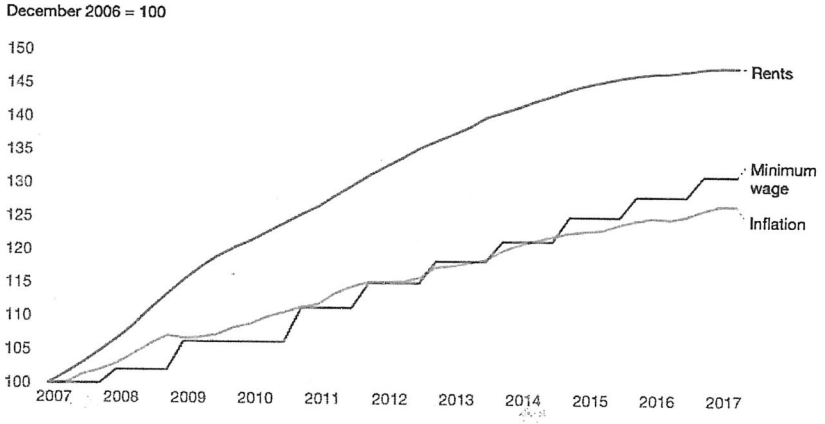
Rental stress is defined as having to spend more than 30% of your income on housing.

41.

Anglicare's annual Housing Affordability Snapshot for 2017 shows that only 2.83% of private rental housing in Australia is affordable for a single person on minimum wage, without putting that person into rental stress.

29. MINIMUM WAGE SLIDE

Growth of rental prices, inflation & minimum wage - past decade



Source: The Guardian Australia

43.

And while the minimum wage has increased by 31% over the past decade, rents have increased by 48%.

42.

The average income of an Australian household has increased by only $3 a year since 2008.

24.2%

Percentage of Australian households that receive a government payment as their primary source of income

1.62%

Percentage of private rental properties affordable for someone living on Age Pension

Source: Anglicare Housing Affordability Snapshot 2017

44.

The crisis of housing affordability is worst for people whose main income is a form of government payment, such as Age Pension, Disability Pension, Youth Allowance or Newstart.

43.

SLIDE 30. ANGLICARE STAT

In 2015-16, 24.2% of Australian households relied on a government payment as their primary source of income.

45.

Anglicare's report shows that for a single person on the Age Pension, only 1.62% of private rental properties are affordable.

44.

The Anglicare report also notes that: "Rental stress is further compounded by insufficient tenants' rights in many parts of the country, which see people living in dangerously run-down accommodation because they are too scared the landlord will raise the rent or evict them if they ask for basic repairs."

46.

Economist Greg Jericho writes: “the snapshot reveals that many on government benefits or even on minimum wages are essentially denied the ability to live independently.”

45.

So what does it mean “to live independently”?

Blu Tack:
A Design For Life

Let's contrast the life of a renter in Australia today with the life of Alan Holloway, inventor of Blu Tack.

SLIDE 32. ALEXANDRA RD ESTATE

As previously noted, Alan lived in a one-bedroom council flat on a typical Modernist housing estate, which was built with site-cast, unpainted reinforced concrete in an eight-story block organised into the form of a ziggurat.

Blu Tack:
A Design For Life

46.

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SLIDE 32. ALEXANDRA RD ESTATE

48.

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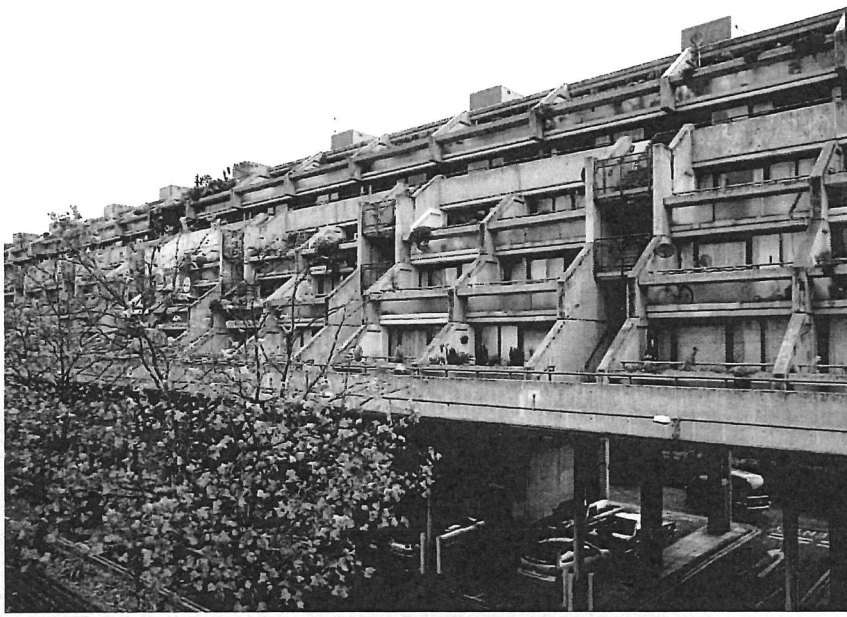


RIP Neave Brown, 1929-2018
architect of the Alexandra Road Estate

47.

Alan's home was purpose built for workers like him. It was public housing, with rents fixed at an affordable proportion of one's wage.

SLIDE 33. SIRIUS

49.

Today there is a chronic undersupply of public housing. Most renters are forced into the private rental market, no matter how low their income.

Sirius Building, Sydney.
Purpose built in 1978 as public housing. As of February 2018 all residents have been evicted.

48.

Most private rental properties are owned by individual landlords whose main interest is not to provide secure housing but to make money from their investment property.

50.

And in most Australian states there is no limit to how often and by what amount a landlord can increase the rent from year to year.

49.

Alan had a long term lease, whereas today's renters are most often forced to accept short term leases of as little as six months.

51.

Landlords are often reluctant to renew leases, because without a lease agreement a tenant can be evicted at short notice with no grounds.

50.

(PAUSE)

Alan's work at Ralli Bondite paid a living wage. Alan's wages and conditions at work had been secured by the union activism of people like himself over the course of many years.

52.

Today, work is increasingly casualised, under-paid and insecure. Wages have stagnated and the power of workers to collectively organise has been eroded by harsh anti-union legislation.

51.

The conditions of Alan's housing and employment meant that he didn't have to work exceedingly long hours, and didn't feel the stress and anxiety that plagues so many renters and workers today.

53.

The security of Alan's housing afforded him privacy, solitude and the time and space in which to be himself.

52.

All of these things meant that Alan had the time, space and energy to cultivate his many hobbies and interests:

54.

CND activism, the Young Communist League, trade unionism, Doctor Who fandom, bird watching, folk rock, radical feminist literature, dog walking and amateur electronics.

53.

In contrast, today's renter and worker is forced to accept conditions which rob us of time, cause us stress, and inhibit us from making long term plans.

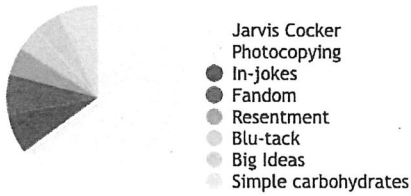
55.

The stagnation of wages means that ~~we~~ WORKERS spend and increasing amount of time struggling to make ends meet.

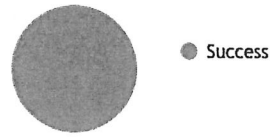
And the inflation of the cost of housing means that we spend an increasing proportion of our meagre incomes on inadequate and insecure housing in the private rental market.

SLIDE 34. DF

We have come to an intimate knowledge of these ~~conditio~~ things because, as members of the mysterious revolutionary feminist art gang Dexter Fletcher, and as failed artists, we live in these conditions of economic precarity.



Dexter Fletcher



Successful Artist

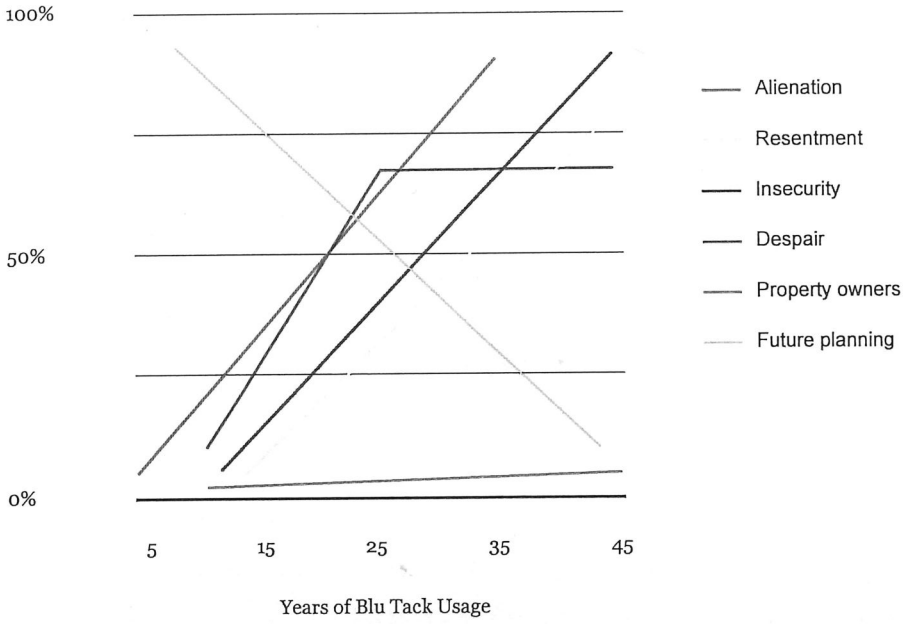
55.

Our precarity is not unique. It is shared by an increasing number of people with low incomes and high living costs.

57.

The long term use of Blu Tack closely correlates to a long term decline in mental health.

Long Term Effects of Blu Tack Usage



56.

SLIDE 35. GRAPH

Long-time Blu Tack users demonstrate high rates of alienation, resentment and despair.

58.

Future planning plummets and very low rates of home ownership are observed.

57.

This is the crisis we find ourselves in.

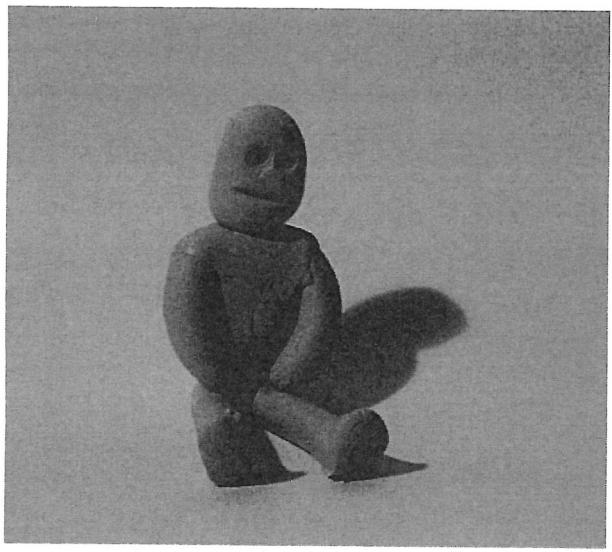
59.

Is it any wonder that there are no more Alan Holloways?

The Dialectic of Blu Tack

SWAP TONE 60.
SCOUCH

In the post-Fordist reality of late capitalism, we find that the semi-elastic pliability – or resilience – of Blu Tack is also a quality demanded of us.



SLIDE 37. FIGURINE

We have, in effect, <u>become</u> Blu Tack, and like over-used Blu Tack we are worn out.

(we ~~have~~ become Blu tack, + like over used blu tack
Don't interrupt!

61.

This is the dialectic of Blu Tack.

60.

Job security and affordable housing is robbed from us.

62.

The market is presented as a natural fact, but as Gang of Four said, natural's not in it.

61.

The mechanisms of the economy are designed by members of a class whose interests are not ours.

63.

We are expected to sell ourselves as eager, willing and happy employees, as entrepreneurs of the self.

62.

"Flexibility" is the catch-cry of bosses and landlords who have the power to exclude us from the markets that they control.

64.

Like teenagers, we dream of an escape that never arrives, and like teenagers, we have little power or control over the forces that direct our lives.

To mitigate these conditions we use Blu Tack to decorate our homes with images of the things that are meaningful to us, and which represent our identities.

In this way, the walls of our shitty rental properties become the galleries of our lives.

64.

When we move from one rental property to another, we must obliterate these traces of ourselves, and wipe the slight oily residue of Blu Tack from the walls.

66.

Another renter will replace us, and over time, the walls once again become a gallery, of their lives.

65.

We have so much in common, and yet we never meet to recognise our shared condition and identity as a class.

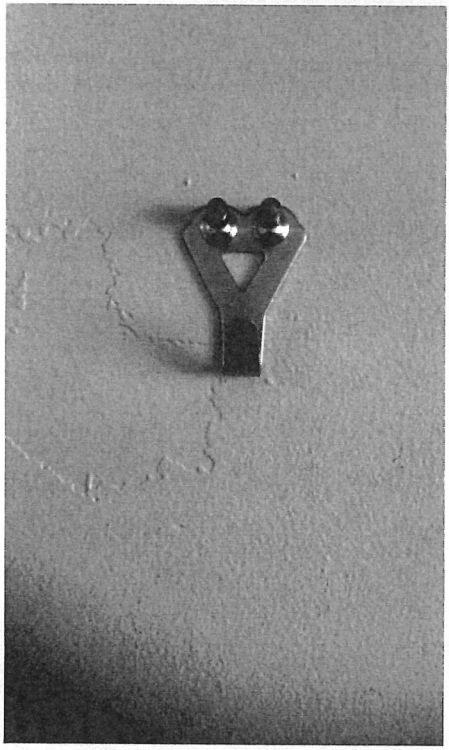
SLIDE 38. HAMMER AND HOOKS

67.

67

WHAT WE DESIRE IS PURCHASE, NOT IN THE SENSE OF CONSUMPTION, OR BUYING A HOUSE,

~~BUT~~ WE WANT TO ~~HAVE~~ TAKE HOLD OF OUR LIVES.



SLIDE 40. HOOK IN WALL

[Together] At the very least we want to be able to put a fucking hook in the wall.

66.

SLIDE 39. HAMMER INTO WALL

More than just rights, we seek liberation: the chance to live without asking permission.

HOOK IN WALL

67.

But meanwhile, we will continue to use Blu Tack in order to ameliorate the crisis of class society than we find ourselves in.

69.

The walls of our homes are decorated using Blu Tack.

68.

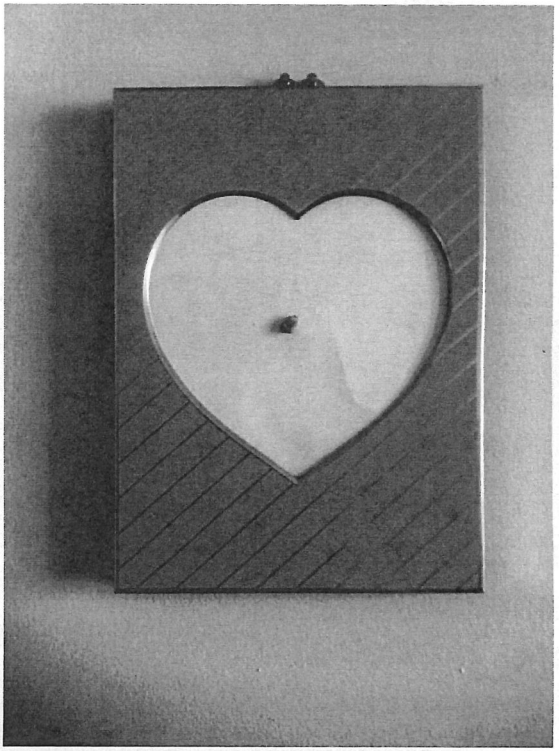
We conduct small repairs with Blu Tack when the real estate agents and landlords don't bother to return our calls.

We roll it into tiny balls, and mark out the continents with our fingernails, dreaming of the world as it could be.

BLU TACK IN FRAME

SLIDE 41. ~~FRAME HANGING~~

In our contemplation of Blu Tack, we have come to understand that the possibilities for living are infinitely greater than the conditions that we now endure.



71.

Our current social relations are defined by competition, and even in our friendships we sell an image of ourselves to each other, and become restless and envious at the images of other people's lives.

72.

A better attitude to adopt would be that of the positive amateurist, who does not fail to get things done, but does not expect or wish for their passions to be commodified.

72.

Down with professionalisation!

73.

An end to the relentless commercialisation of our cultures, which are our lives, our interests and our ~~interactions~~ relationships with each other.

SLIDE 42. BLU TACK IN FRAME

Blu Tack is the enabling tool of the positive amateurist, or the hobbyist, who pursues their enthusiasm for its own sake.

Just like Alan Holloway did, with his many hobbies:

73.

CND activism, the Young Communist League, trade Unionism, Doctor Who fandom, bird watching, folk rock, radical feminist literature, dog walking and amateur electronics.

74

CND activism, the Young Communist League, trade unionism, Doctor Who fandom, bird watching, folk rock, and radical feminist literature, ~~dog walking and amateur electronics.~~

Not to Attach Any Fixture: A Social History of Blu Tack and its Uses and Abuses Among Members of the Renting Classes, With Slides and Commentary was first presented in October 2017 at Melbourne Festival, as part of a series of public talks called Survival Skills for Desperate Times. An abridged version was subsequently performed in May 2018 at Read To Me, Sydney. This zine, made for the 2019 Other Worlds zine fair, reproduces the original, unabridged text and slides.

Dexter Fletcher is a mysterious revolutionary feminist art gang, membership two. They were born in the early 1980s in Sydney, where they (attempt to) live and work to this day. Their main interests in art and life are as follows: the late 1980s children's television program Press Gang; the struggle against alienated work and relationships; feminism; auto-didacticism; the resurrection of a truly democratic revolutionary socialist project; photocopying; communicating by post; childhood/childish dreams; the history of pop culture and their relationship to it; obsolete printing technologies; cut 'n' paste; punk; anarchy; street art; zines.

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